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THE BOARD OF TRUSTEES

At the regular meeting of the Board of Trustees of the Museum, held February 18, the following members of the outgoing Class of 1935 were reelected as the Class of 1942: Robert A. Lovett, R. T. Haines Halsey, Ogden L. Mills.

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BRYSON BURROUGHS MEMORIAL EXHIBITION

The exhibition of paintings and drawings by Bryson Burroughs begins March 25 with a private view for Members and their friends and will open to the general public the following day, continuing through May 5. The Department of Prints is making available for the exhibition the four small side-lighted print galleries, K 37-40, which by reason of their intimacy are better suited to the present purpose than the stately gallery customary for special exhibitions would be.

The showing of Burroughs's work includes a liberal selection of his oil paintings, a considerable number of the preliminary drawings, an experimental panel of fresco, and a pricked cartoon which was used by

the artist for transferring one of his compositions to the wall.

In the opinion of many of Bryson Burroughs's admirers his mural paintings are his finest works, and it seems a lamentable waste of his talent that the present expanded demand for paintings on the walls of public buildings should have developed too late to provide him the fullest oppor-

Harkness Flagler, 32 Park Avenue. The second is the set of mural paintings in the lobby of the Century Association's clubhouse. This series is painted in true fresco after the manner of the Italian practitioners of the fourteenth and fifteenth centuries. Admission to these two painted rooms will be by card only, a limited number being issued for each visiting day. The



THE AGE OF GOLD BY BRYSON BURROUGHS

tunity to practice this art, over which he had gained exceptional technical mastery and in which his lyrical quality found its completest expression. Metaphorically Burroughs's frescoes might be called hexameters in paint, they flow with such an easy rhythm and their narrative style is so clear.

Through the generosity of its friends the Museum is able to offer visitors to the exhibition an opportunity to view two of Burroughs's finest decorative series. The first of these embellishes the drawing room in the residence of Mr. and Mrs. Harry

cards may be obtained free of charge from the attendant on duty in the galleries of the Museum's exhibition.

The drawings in the exhibition will be shown so far as is possible in the rooms where the related paintings are to be found. Thus they should give an interesting insight into the artist's careful consideration of his compositions and into the nicety of his changes in proportion and emphasis. His philosophic temper and his deep knowledge of the history of the stormy centuries through which painting has passed had much to do with making Bryson Burroughs

the discerning curator of paintings that he was; such a mellowed viewpoint and such a wide prospect of art from the heights could not but affect him as an artist too. They resulted in a skeptical smile at raw novelties and unconsidered enthusiasms, a return to the fountainhead of reasoned classicism and the tested age-old tradition. He loved good old stories for the subjects

ments of whatever landscapes happened to please him. The princess and the swineherd turn out to be in Central Park, the rustic structure on the distant rock being none other than the old familiar summerhouse. The centaur who gallops off amid pursuing arrows with Dejanira under his arm pounds over a New England pasture with homely goldenrod and sweet fern beneath his hoofs.



JUNE BY BRYSON BURROUGHS

of his paintings, and there were countless wonderful ones to draw upon, the classic tales of Homer and Ovid, stories from the Old Testament and the New, incidents from the Little Flowers of Saint Francis or books of fairy tales—all noted with doting literalness. He invented his own way of telling even the most timeworn stories, and his way was always reticent, intimate, and playful. Where his great artistic forbears laid their scenes in a generalized rocky terrain with classic temples and cypresses, Burroughs delighted in arrange-

As Ariadne lies sleeping on Naxos, unaware of Bacchus and his rout, an American schooner may be seen sailing out of the bay. Forbes Watson has sympathetically remarked, "Instead of rehearsed heroics he gave us his own gently humorous versions of the old tales, not caricatures but delicately witty fantasies. In his hands the classical themes were not hackneyed because they were devoid of pomposity."¹

Not only the settings of his tales but the personages likewise are often curiously

¹ *Parnassus*, vol. VI (1935), p. 3.

familiar and American, recognizable despite their classic garments or lack of garments. Their belongings too are in some cases faintly familiar, as that schooner at Naxos or the strip of one-inch gauze bandage for Eurydice's snake bite. But why not? Demonstrable anachronism we seldom find,

ENGLISH SALT GLAZE

THE HELEN AND CARLETON MACY COLLECTION

Lady Charlotte Schreiber in the course of twenty-five years of assiduous collecting made occasional entries in her *Journals*,¹



THE ISLAND OF NAXOS BY BRYSON BURROUGHS

and certainly when we find it, in whatever degree, there is intention behind it. For Bryson Burroughs was playful whenever one ceased to expect it and was ready to tease whenever things threatened to grow solemn. But more than that, his anachronisms and near-anachronisms express an underlying philosophy, for they call our attention to the timelessness of human behavior.

HARRY B. WEHLE.

by no means in complaint but none the less mutely suggestive of the travail which the indefatigable collector endures. "Up at 3 o'clock. By Diligence at 5 A.M." "Again

¹ *Lady Charlotte Schreiber's Journals: Confidences of a Collector of Ceramics and Antiques throughout Britain, France, Holland, Belgium, Spain, Portugal, Turkey, Austria, and Germany from the Year 1869 to 1885*. 2 vols. Edited by her son Montague J. Guest. London and New York, 1911.

dressed by candlelight in order to be off by the express train." "Snow! Such an uncomfortable day that we gave up all idea of making excursions. Took a carriage and visited all the shops in the town. [Then follow the names of fourteen dealers visited.] Thus ended our long morning's round not immediately productive, but to bear fruit." Three days later her husband, Charles Schreiber, "was too poorly to go out all day," but the enthusiastic and insatiable Lady Charlotte "walked out alone" for further treasure hunting or, as she sometimes expressed it, "en chasse."

When a museum acquires by gift a discriminatingly chosen collection, it is spared all this dressing by candlelight, this intensive searching and running about, and profits handsomely by others' toil. It may miss the exhilaration of the chase, but it knows an exultation of its own. Thus the Metropolitan Museum now boasts the possession of a magnificent collection of eighteenth-century English salt-glazed stoneware, the fruit of five years' animated pursuit by Mr. and Mrs. Carleton Macy.

The Helen and Carleton Macy Collection,² so generously given to the Museum, comprises 198 pieces representative of the various types of salt glaze made from about 1730 to 1770, chiefly in Staffordshire. Many of these correspond closely to pieces in the collection presented by Charles Schreiber and Lady Charlotte Schreiber to the Victoria and Albert Museum in 1884. But under what different conditions were the two groups assembled! In 1869, when the Schreibers began their quest, only the productions of the outstanding factories were generally recognized. The average person interested in English ceramics might be familiar with the marks of Worcester or Chelsea porcelain, but the works of minor factories and unmarked pieces whether of porcelain or pottery were often outside his ken. Lady Charlotte fortunately had exceptional intelligence and perspicacity, unflagging enthusiasm, and prodigious energy. By virtue of this endowment she was able, in the course of her travels, to run to earth

quantities of pieces which were of fine quality and great interest. However, because their importance was not generally recognized, they brought prices far lower than they would today. For in the interval of sixty years or so, much digging has been done on the sites of old factories, much digging too in archives and comparing of innumerable examples, with the result that abundant information is now available. The collector consequently begins with wide knowledge, and he has no great difficulty in finding pieces of average merit, though even for these he must pay a good price. He must be wary in avoiding fakes, for an active market will inevitably breed them. If he would acquire pieces of exceptional quality, however, such as many that are in the Macy Collection, he must be as indefatigable and as discriminating as were his predecessors in the field. One advantage he enjoys, that frequently a piece comes to him with a pedigree. In other words, it has passed from the hands of one distinguished collector to another, each by the very fact of possession putting upon it a certain stamp of authenticity. It lends to the Macy Collection a high degree of credit, as well as a definite sentimental interest, that under so many of the pieces one can write: from the collection of Colonel and Mrs. Dickson, of Dr. J. W. L. Glaisher, of Dr. E. J. Sidebotham, of J. Henry Griffith, of Lord Revelstoke, or of B. T. Harland.

Before discussing the Macy Collection in detail, it is worth while to consider for a moment the place of such salt-glazed stoneware in the history of English ceramics. During the Middle Ages English potters had produced only coarse sorts of earthenware for domestic use. From the sixteenth century on, foreign influences gave a new stimulus and gradually brought about wide developments. One of the most pervasive influences was the Oriental. The importation of Chinese porcelain had set Europe agog with excitement. Those who could afford to buy it were relatively few, but Continental potters, in order that they might compete and profit by the market it had created, bent every nerve to discover the secret of its production. Long before they actually made this discovery,

² Acc. nos. 34.165.1-198. Shown this month in the Room of Recent Accessions; thereafter to be exhibited in Gallery K 28.

they produced various sorts of colorful imitations, notably the tin-enameled earthenware of Delft. England shared in the enthusiasm, though she was slower in giving it concrete expression.

From the Middle Ages on, Germany had been noted for the production of stoneware, a ceramic material which was fired at an intense heat and so became very hard and partially vitrified. To ensure its impervi-

Contemporary with Dwight's endeavors, the work of two Dutchmen, the brothers Elers, who came to England in the late seventeenth century, also had far-reaching effects. They strove to copy the fine red stoneware of the Chinese and succeeded in producing such creditable imitations that "Elers ware" has now become a generic term for all similar wares made in the eighteenth century.



FIG. 1. SALT-GLAZE PEW GROUP
STAFFORDSHIRE, ABOUT 1740

ousness to liquids, it was generally glazed with salt. Germany during the sixteenth and seventeenth centuries exported quantities of it to England. Though native potters tried to make a similar material, apparently they did not succeed until about 1670, when John Dwight of Fulham began to make stoneware of fine quality. His crowning achievement was the production of stoneware figures modeled in a masterly fashion.³

³ In the past much confusion has existed concerning the part played by various potters in the development of English ceramics. Probably the best and most accurate account is given by W. B. Honey in *English Pottery and Porcelain* (London, 1933).

Meantime other capable English potters, inspired by the example of Dwight and the Elers, sought to refine their material. Spurred on by the ideal of Chinese porcelain, they tried to make their stoneware white and thin enough to be translucent. In the late seventeenth and early eighteenth century they had succeeded only in making a body of brownish or buff tone, and for a time they resorted to the expedient of coating it with a layer of white clay. Eventually they discovered that the introduction of calcined flint would ensure the desired whiteness. The date of this discovery is not known, but apparently the production of a white body did not become

general much before 1730. The next important development was the use of molds of various types, which made possible a far greater variety of shapes than could be made on the wheel. White salt glaze was exported to Holland⁴ and some of it evidently was there decorated with colored enamels. There is a tradition that probably about 1745-1750 two Dutchmen familiar with this technique migrated to England and introduced the practice there. At all events decoration in colored enamels was popular from the mid-eighteenth century on.

Collection. Of the 198 items, forty are figures or groups. While many figures were produced in the eighteenth century, they are still rare in comparison with the tablewares of the same period. Consequently the proportion of them in the Macy Collection is notable. Moreover, many of these are of first rank, and some are probably unique.

Representative of the early modeling, and also very rare, are two pew groups, with spirited little figures who sit straight-backed against their high narrow benches, eyes front, hands and feet precisely placed.



FIG. 2. GAME COCKS, ABOUT 1740

Because it is very hard and thin and likewise very brittle, this stoneware was not a highly practical material. Indeed, when one considers the extreme fragility of some of these pieces, one is amazed that they have survived at all. That they have is evidence that they were held in great esteem. They were finally routed from the field by the more durable creamwares and the finer stonewares perfected by Wedgwood and his contemporaries, which were better adapted to expressing the then dominant mood of neoclassicism.

The range and variety of these eighteenth-century stonewares find excellent illustration in the Helen and Carleton Macy

Direct in their appeal, full of a native humor, they are an original and spontaneous expression of the potter's art. They did not seek to meet favor with a sophisticated and wealthy class; they were made to delight and amuse simple and homely folk. Some authorities⁵ now attribute many of these early figures, including most of the pew groups, to the Staffordshire potter Aaron Wood and consequently date them about 1740.

Of the two pew groups in the Macy Collection, the one illustrated (fig. 1) came from the celebrated collection of the late Lord Revelstoke and was purchased by Mr. Macy prior to the general dispersal and sale of this collection. The other group is one of a very rare class with three figures

⁴ It is interesting to note that Staffordshire salt glaze also found a good market in the American Colonies.

⁵ See Honey, *op. cit.*, p. 77.

instead of the more usual two, and is somewhat similar to a group in the British Museum. This Macy piece has had a distinguished career, as it was one of the treasures of the late Dr. Glaisher and subsequently of Colonel and Mrs. Dickson.

Possibly a trifle earlier than the pew groups is the figure of Dr. Henry Sacheverell

The piece is from the Harland Collection.

In the spirited figures of the cocks (fig. 2) and in the arbor group, representing a man and a woman in crinoline seated under a fanlike tree, the potter has employed a similar method, modeling in white clay and using accents of manganese. Another figure, the Doctor (fig. 4), reflects the great en-



FIG. 3. FIGURE OF DR. SACHEVERELL
STAFFORDSHIRE, ABOUT 1730-1740



FIG. 4. ITALIAN COMEDY FIGURE: THE DOCTOR
STAFFORDSHIRE, ABOUT 1750

erell (about 1674-1724), a truculent clergyman and Tory partisan who, because of his "malicious, scandalous, and seditious" sermons, especially two in which he presumed to criticize the Whig ministry, was impeached and tried in 1710. Found guilty, he was suspended for three years but was then reinstated by the Tories. So much public feeling was roused by his trial that riots took place in the streets of London. The trouble-making doctor is here pictured in full wig and long robe, his bright eyes and the buttons on his robe made more emphatic by touches of manganese (fig. 3).

thusiasm of the eighteenth century for the *Commedia dell'arte*. Italian comedy figures of Harlequin, Punchinello, Columbine, and the Doctor appear not only in the roguish engravings of Jacques Callot but again and again in the porcelain of Meissen and its numerous imitators. William Duesbury, who promoted various porcelain undertakings and particularly the establishment of the Derby factory, was engaged early in his career in decorating porcelain and salt glaze. His London account book for the years 1751 to 1753, kept while he was thus employed, has recently been published

by the English Porcelain Circle. It contains such entries as "1 harlyquin and a punch," "1 chellsey Doctor." That these subjects should have been popular not only in Chelsea porcelain but in Staffordshire salt glaze is natural enough; what this less pretentious rendering lacked in color and finesse it compensated for in dramatic directness.

Had Duesbury anticipated the publica-



FIG. 5. SALT-GLAZE FIGURE COPYING THE
CHINESE DOG OF FOO
STAFFORDSHIRE, ABOUT 1750

tion of his account book he might have taken more pains with his spelling. Luckily he did not, so that it reflects all the vagaries of his speech. He enters "a Grupe of Lams" and, again, "1 pr of ships and gote." The porcelain animal groups he thus describes find their counterparts in stoneware; the group of sheep and lamb in the Macy Collection is an example of neatly patterned agateware with thin and distinct layers of brown and white clay.

Copies of Chinese models imply increasing contacts with the sophisticated world. Two figures in grayish stoneware touched with blue, representing dogs of Foo (see

fig. 5), are ambitious in size and vigorous in modeling. They appear to be unique examples in salt glaze, though the model occurs also in Whieldon ware. A pair of hawks, also after Chinese originals, are brilliant examples of highly colored stoneware.

When salt-glaze figures were patterned after English porcelain models they tended to lose some of their spontaneity and peculiar vitality. The pair of birds perched on tree trunks, probably inspired by Chelsea, though very delicately painted, are not the most characteristic and arresting examples of the stoneware modeler's art. Duesbury would have called them "1 pare of stone Burds."

Exclusive of the figures, the Macy Collection comprises tablewares and various decorative objects such as flower holders for suspension on a wall. Following the classification adopted in the catalogue of the Schreiber Collection at the Victoria and Albert Museum, they may be divided into the following groups: (1) wares with drab-colored body; (2) wares with white body unpainted; (3) wares decorated in enamel colors; and (4) wares covered with a deep blue glaze, probably made by William Littler.

There is not space to treat all these groups in detail; one need only note a few of the more appealing pieces. A pleasing example of the early wheel-turned pieces is a cachepot with handles in the shape of masks which no doubt owes its form to the designer's familiarity with some French pottery or porcelain original. Equally satisfying in form is the bottle with applied plum sprays and a minute Chinese figure, obviously inspired by the Oriental.

A bowl with applied figures of Admiral Vernon and ships scattered about the mouth of a harbor celebrates the historic capture of Portobello in 1739, an event which was thus chronicled on many a piece of Staffordshire pottery of the period. This piece (formerly in the Dickson Collection) is a good illustration of the technique of applying to the ware little pads of clay and then impressing them with designs by means of stamps.

The lover of teapots will be delighted by

the array in the collection. Among the white salt glaze are a number of fantastic shapes—the rare heart-shaped, or lovers', teapot, camels large and small, a squirrel, pecten shells, a house. Some of these teapots are very thin and fine in quality and demonstrate how stoneware lent itself to casting in molds. To Aaron and Ralph Wood is given credit for cutting the original blocks from which many of these molds were made.

Of salt glaze decorated with enamel

England has kept his birthday; it has taken its place in our calendar next to Admiral Vernon's and my Lord Blakeney's; and the people, I believe, begin to think that Prussia is some part of *Old England*."

Last in the Schreiber classification are pieces with a deep blue glaze, generally attributed to William Littler. The Macy Collection has two particularly notable examples of this sort: one, a teapot (formerly in the collection of Arthur James) with floral spray painted in white and



FIG. 6. SALT-GLAZE TEAPOT WITH PORTRAIT OF THE KING OF PRUSSIA
STAFFORDSHIRE, ABOUT 1765

colors, some of the most charming pieces are those with Chinese designs, such as the large teapot or punch pot with Chinese figures, formerly in the Soden-Smith, Hemming, and Andrade Collections. The Macy Collection also includes brilliant examples of the teapots with pink, blue, green, or aubergine grounds which were popular about 1765.

Staffordshire potters were quick to celebrate popular heroes and events. One teapot in the Macy Collection pictures the Young Pretender; another, with figures of George III and Queen Charlotte, probably commemorates their marriage in 1761. The teapot in figure 6, with a bust of Frederick the Great of Prussia, testifies to this king's tremendous popularity in England. In 1758 Horace Walpole wrote to a friend: "All

black enamel, similar to a coffeepot in the Schreiber Collection; the other, a teapot (formerly in the Griffith Collection) with somewhat conventionalized floral design in relief.

Salt glaze was at its best when simple and unselfconscious. Then it showed a directness and sincerity in character with the potters who made it and the folk who prized it. On a scratch-blue puzzle jug in the Macy Collection one reads a rhyming inscription which, as it appears on other Staffordshire pieces, was evidently popular and suggests the quality of much of this salt-glazed ware. It runs:

"No Art with Potters can compare
We make our Pots of what we Potters are
Joshua Glass 1766."

C. LOUISE AVERY.

A STATE PORTRAIT BY RUBENS

The Museum's portrait by Rubens of Anne of Austria,¹ daughter of the Spanish king Philip III and wife of Louis XIII of France, shows the queen years younger than she was in 1630 when Mme de Motteville carefully described her in the *Mémoires*.² Mme de Motteville saw a mature woman who in the preceding year had at last, twenty-three years after her early marriage, presented the king with an heir, the child who was later to be Louis XIV, the foremost personage of Europe. The queen, who was at the time of the *Mémoires* thirty-seven years of age, had by no means lost her looks if we may believe the writer, and Mme de Motteville was far from being a mere bedazzled courtier. According to her the queen's head was surmounted by a rounded and distinctive *frisée* coiffure. Her eyes, sweet in expression and greenish in color, had a perfect beauty. Her face, however, had "the defect of a large nose." Also she used too much rouge, after the manner of the Spaniards. "Her mouth," to quote the *Mémoires*, "was small and rosy, and its smiles admirable. . . . She had a beautifully shaped face and a well-formed forehead. Her hands and arms had astounding beauty and all Europe sang their praise; their whiteness, without exaggeration, was like that of snow. . . . She had a throat very handsome but not perfect. She was tall and her bearing was stately without being haughty. Her face in general had great charm, and her beauty aroused in the hearts of those who saw her a tenderness always accompanied by veneration and respect."

In the portrait of Anne now added to the Museum's collection, Rubens had discovered the same admirable qualities as Mme de Motteville. Though the queen is still a very young woman she has already a dignity verging on majesty. The eyes are gentle, however, and the little Hapsburg mouth is not displeasing. The loveliness of

her hands is not exaggerated in the description and her snowy skin is indeed extraordinary. We see no reason to quarrel even with her rouge. Perhaps it was only in later years that her Spanish penchant for the color pot asserted itself.

The quality of her flesh might better be compared to pearls than to snow, and the pearliness is marvelously played up by the black silk dress. Her right hand holds a brown fur muff, while the left rests passively on her lap. She is seen against a stately setting of dark pilaster, soaring arch, and golden caryatids. Behind her in gorgeous billowing folds, vital like the core of a cyclone, is a blue silk curtain brocaded with golden fleurs-de-lis. Yet with all its sumptuousness the portrait is characterized by restraint, refinement, freedom from any suspicion of bombast. Its reticence is one of its greatest charms.

Just when was the portrait painted, under what circumstances, and how old was the regal subject? Some scholars have definitely dated the portrait 1625, others leave three years' leeway, 1622 to 1625. It was in these years, it will be recalled, that Rubens made three visits to Paris in connection with the great series of pictures which Marie de Médicis ordered for the decoration of the new Palais du Luxembourg.

The first visit was in January and February, 1622, at which time the contract was signed. In May and June of the following year Rubens brought to Paris the first nine pictures. Two years later the entire series was installed and completed in time for the celebration, May 8, 1625, of the betrothal of Charles of England and Henrietta of France. It was under date of April 14/15, 1622, shortly after the first visit, that his friend Peiresc wrote Rubens from Paris, "I have learned with great pleasure that the Infante was deeply satisfied upon receiving the portraits of the two queens, and I rejoice greatly with you."³

Thus it is highly probable that Rubens began his portrait of Anne in Paris early in 1622, when she was twenty-one years old,

¹ Acc. no. 35.31.2. Oil on canvas; h. 60¼ in.; w. 48 in. Fletcher Fund. Shown this month in the Room of Recent Accessions.

² Madame de Motteville, *Mémoires pour servir à l'histoire d'Anne d'Autriche* . . . vol. I, pp. 43-44. Amsterdam, 1739.

³ *Correspondance de Rubens*, edited by M. Rooses and C. Ruelens, vol. II, p. 384. Antwerp, 1898.

and finished it a few weeks afterward in Antwerp. What queenly dignity for one so young! Yet the freshness of the face makes her youth credible. The second of the "two queens" mentioned by Peiresc would of course have been the queen mother, Marie de Médicis, and the infante would be Anne's brother in Spain. The portraits of the "two queens" are probably the two examples of equal size now in the Prado, Madrid.⁴ The history of neither portrait can be traced back farther than the 1686 inventory of the Alcazar, Madrid. In the catalogue of the Prado issued in 1933 the portrait of Marie de Médicis (No. 1658) is said to have come from the estate of Rubens. A portrait of Anne of Austria was also in the Rubens estate but it cannot be definitely identified.

In the case of Anne of Austria, as also in that of some of his other royal sitters, Rubens painted more than one portrait. The Prado's Anne of Austria is like the Museum's in almost every particular. Which is the version painted from life we do not know for certain. The Museum's portrait is larger, the figure being of the same scale but the curtain more effective and grandiose and the entire setting more spacious.⁵ In the Museum's portrait the sitter's left hand is more gracefully disposed, the Prado hand seeming to depend from an awkwardly bent wrist.

The history of the Museum's portrait is not definitely established before 1766, in which year it is mentioned in *The English Connoisseur*⁶ as belonging to the Duke of Marlborough and hanging in Blenheim Palace. Doubtless the portrait had already been in the possession of the duke for more than half a century, for the great Marlborough collector was John Churchill, the first duke. Until Waagen⁷ corrected the error the portrait was supposed to repre-

sent Catherine de' Medici. It was so described by William Hazlitt, who gave the old Duchess of Marlborough much of the credit for the choice of the Rubens paintings. Waagen's opinion of the Marlborough Rubenses was of the highest. "The great Duke of Marlborough," he writes, "was a great admirer of Rubens. The Emperor, and the great cities of the Netherlands,—Brussels, Antwerp, Ghent,—therefore vied with each other in presenting him with the finest works of that master; he purchased others himself, and thus formed the most considerable collection of pictures by Rubens in the possession of any private person, and with which no royal gallery even can be compared, except those of Munich, Vienna, and Paris. It is more important, because the pictures are almost throughout by the hand of Rubens alone, and are chiefly of his earlier and middle periods."⁸

Originally there were twenty-five paintings by Rubens in the Duke of Marlborough's collection, many of which have since found their way into museums and other important collections. An example well known to our visitors is that lent to the Museum by Harry Payne Bingham, the glorious Venus and Adonis, which was given to the Duke of Marlborough about the year 1705 by Emperor Joseph I.

Thus it is hardly too hazardous to assume that our portrait of Anne of Austria also entered the Duke of Marlborough's collection at a time not far from 1700. In 1886 it figured in the sale of pictures from Blenheim Palace at Christie's in London, when it was bid in by Lily, Duchess of Marlborough, who kept it in the family until J. Pierpont Morgan bought it from her in 1901.

The recent purchase from the Morgan Collection will impart an air to the Museum's gallery of Flemish painting which it has not had before. It is the Museum's first great state portrait by Rubens. It illustrates to perfection the point of view of the great diplomat, courtier, and man of the world, expressed through his own medium—namely, through the most brilliant painting of the period.

HARRY B. WEHLE.

⁴ Rooses, *Rubens*, vol. II, p. 366, seems not to believe that these are the pictures mentioned by Peiresc.

⁵ The Prado's portrait measures: h. 50³/₄ in., w. 41¹/₄ in.

⁶ Vol. I (1766), p. 18.

⁷ Dr. [G. F.] Waagen, *Treasures of Art in Great Britain*, vol. III, p. 126 (writing of Blenheim Palace). London, 1854.

⁸ *Ibid.*, p. 121.

A NEW YORK SOFA

"In the Name of God Amen. This fourth day of January in the Tenth year of the Reign of our Sovereign Lord George the Third, by the Grace of God King of Great Britain France and Ireland Defender of the Faith and so forth, and in the year of our Lord, one thousand seven hundred and seventy. . . . being sorry for my past Sins and trusting to be Saved thro' the Merriits of Jesus Christ. . . ." Thus began the long and complicated will of William Beekman,¹ "of the City of New York Physition."

A small sofa² that we believe was owned by Dr. Beekman and used in his house in Van Brugh Street has lately been secured for the Museum through the generosity of Mrs. Louis Guerineau Myers; the gift is in memory of her husband. This historic and handsome piece of furniture serves admirably as a memorial to a notable connoisseur and collector of Americana. Mr. Myers knew and admired the sofa while it was in the possession of the great-great-granddaughter of the original owner, from whom it came to the Museum.

By its stylistic features our recent acquisition seems to have been made before 1750, a conclusion that is strengthened by comparison with another New York sofa,³ from the workshop of Joseph Cox, dating from between 1757 and 1760. The shapely arms and well-proportioned back, supported by cabriole legs of the Queen Anne fashion, combine to create an excellent piece of furniture. Details of the design are identical with those of several chairs which are still doing service for descendants of the Van Cortlandt and Roosevelt families⁴; the shell and dependent husk on the knees, the heavy claws nearly obscuring the ball feet, and the rear stump legs terminating in square feet are common to all of the group. The exposed woodwork is fashioned

of mahogany, and the underframing is built of cherry.

The sofa has lately been re-covered with quilted linen embroidered in yellow silk, of English workmanship of the Queen Anne period. The pattern shows the East Indian influence on Western design and is appropriately used upon a piece of New York furniture that originally had fine Imari porcelain vases and other "chaneys" from the Orient to keep it company.

Wilhemus Beekman (Mayor of New York in 1681) was the first of the family to reach New Amsterdam, coming on the same voyage that brought Peter Stuyvesant as director-general in 1647. More than a century later extensive possessions of money, land, houses, slaves, furniture, and plate, as well as a coach and horses, were mentioned in the will of his kinsman Dr. Beekman, for distribution among the latter's nine children. Two of the sons, William and Abraham, received special benefits "in Consideration of their Extraordinary Services in transacting my Busyness and prudent Management of my family." Among much else, they shared with their three unmarried sisters the contents of Dr. Beekman's dwelling, and were given outright his furniture, slaves, riding chair, and live stock "in their Farmhouse in the Outward of this City." This undoubtedly refers to Rural Cove, a country house that William and Abraham had built and furnished with the financial aid of their father about 1762. They continued to live there unmarried until their deaths in 1795 and 1789 respectively. The house faced the East River, just above the present approach to the Queensborough Bridge; a short distance below, on the site now known as Beekman Place, stood Mount Pleasant, erected in 1763 by their youngest brother, James. Existing paintings depict both of the houses as spacious dwellings, surrounded by extensive grounds and commanding long vistas of the sail-dotted river and of the verdant Blackwell's Island and Nassau Island opposite. It was in the greenhouse of Mount Pleasant that Nathan Hale is reputed to have found a night's shelter on the eve of his execution. Rural Cove had a greenhouse, too, but it is doubtful whether so

¹ In the New York State Library at Albany.

² Acc. no. 34.142. H. 3 ft.; l. 5 ft. 6 in. *A Loan Exhibition of New York State Furniture*, no. 50. Shown this month in the Room of Recent Accessions.

³ Acc. no. 32.51.1. BULLETIN, vol. XXVII (1932), pp. 206-208.

⁴ *A Loan Exhibition of New York State Furniture*, nos. 54, 55.

distinguished a visitor ever took refuge among its lemon trees.

Eleven years prior to building Mount Pleasant, James Beekman had married Jane Keteltas. He took an active part in the life of New York, being a member of the Committee of One Hundred in 1775 and subsequently of the New York Provincial Congress. His home was famous during the Revolution for the historic events which transpired there between 1776 and 1783, while it served as headquarters of the

and thus finally became heir to many of the family's older possessions, including our sofa, which then presumably supplemented the more ornate furnishings at Mount Pleasant.

Acknowledgment is made to William F. Beekman, the president of the Beekman Family Association, for the use of documents in his charge, and to Charles K. Beekman and William B. van Alsteyne for the opportunity to see Beekman heirlooms mentioned in this article. JOSEPH DOWNS.



SOFA MADE IN NEW YORK BEFORE 1750

British forces. Two of its chimney-pieces, preserved in the New York Historical Society, indicate a degree of sophistication comparable to the best engraved designs; the frieze of the parlor mantel, carved with two swans and a hunting dog amidst cat-tails, flowers, and rocaille scrolls, was obviously derived from Chippendale's *Director*.³ A pair of gaming tables that were made for Mount Pleasant also show an ambitious interpretation of Chippendale designs.

Because William Beekman survived his maiden sisters and bachelor brother, he eventually inherited, by the terms of his father's will, the entire contents of the Van Brugh Street house; his youngest brother, James, in turn outlived him by twelve years

³ See pl. 184 3d ed. London, 1762.

PRINTS WASHINGTON LIVED WITH AT MOUNT VERNON

The exhibition of prints that Washington lived with at Mount Vernon, now hanging in the Alexandria assembly room in the American Wing, offers a sidelight on Washington the country gentleman which has escaped the attention of his biographers. Many of the prints are from the Museum's own collection; others are from the collection of John and Robert Garrett through the courtesy of the Baltimore Museum of Art, from the New York Public Library, and from private collections.

More and more we are learning of Washington's interest in the humanities. We are beginning to recognize him as the architect and landscaper of his Mount Vernon estate,

and it is not surprising to find he had an interest in the fine arts. Mount Vernon in Washington's day had much of the atmosphere of the eighteenth-century English country house, for Washington filled it with handsome mahogany, elaborate mirrors, rich hangings, and fine silver and porcelains. Included in the decorations were sixty-one framed engravings (mostly large),¹ twenty-two oils, nine pastels, and a number of busts.

Few of the actual prints hung on the walls of Mount Vernon have survived. Of those now there, Trumbull's Death of General Montgomery and his Battle of Bunker's Hill are badly faded and foxed, and parasites have eaten away much of the ink of the beautifully framed Siege of Gibraltar series which Washington owned.

Washington purchased most of his large landscapes and symbolical prints, a few at a time, in Philadelphia during his Presidential term. He had a wide range to choose from, for the advertisements in our eighteenth-century news sheets tell us that the many print shops were constantly being restocked with importations of the finest engravings from London.

Among other London print sellers, J. Boydell & Company did a big business with America. Their catalogues of 1779 and 1783 listed nearly forty-five hundred items. In all probability a Boydell consignment was responsible for the announcement in the *Maryland Gazette* of May 20, 1784, by Stephen Clark, an Annapolis bookseller, of the importation of "an elegant parcel of the most esteemed prints, near five thousand." Print cases, print cabinets, and print portfolios² were also advertised for sale. An offering in the *Virginia Gazette* of May 13, 1775, of "A Portfolio of ENGRAVINGS, ETCHINGS and MEZZOTINTS (all fine impressions and many of them proofs) by the most celebrated masters, the property of S. Henley of William and Mary College who designs to leave the colony soon," and one in the *New York Journal* of March 16 of the same year by Minstrull's Looking

Glass Store of "Engravings by Strange, Woollett, Vivares and other eminent Masters," presuppose that many of our people not only had an appreciation of choice states and impressions but were familiar with the work of the great English engravers of the time.

In the Library of Congress are two important unpublished documents in Washington's own handwriting which warrant the assumption that he had a real interest in many of the prints he purchased. They are lists he himself made up just before leaving the Presidency to resume life at his beloved Mount Vernon. In one, headed "Prints purchased and at what prices," the ledger numerals in the left column give us the order of the acquisition of the prints. In the other columns are the prices originally paid (undoubtedly the prints had been charged to the expense account of the Presidential Mansion) and those at which Washington took them over on sending them to Mount Vernon. The other document, headed "Size of the Impression,"³ indicates Washington's particular interest in these prints, for he laboriously measured them out and recorded the dimensions of the plate marks. Thus he gave us an infallible guide for the identification of the prints.

Washington in his earliest purchases—The Musical Shepherdess, The Dancing Shepherds, Constantine's Arch, and A View of the River Po in Italy, all after paintings by Claude Lorrain—was probably influenced by a copy of a Lorrain which his kinsman Richard Washington sent over to him from London in response to a request from Washington on April 15, 1757, for a picture for his parlor overmantel, "1 Neat Landscape 3 feet by 21 and 1/2 Inches—1 Inch Margin for a Chimney." These, with four engravings after Claude Lorrain's follower, Van Swanvelt—Morning, Evening, Diana Deceived by Venus, and Adonis Carried Off by Venus—hung on the walls of the entry and stairway at Mount Vernon.

Shortly after these purchases Washington acquired for six guineas a copy of The Seats of the Nobility and Gentry, engraved by W. Watt, a quarto volume containing

¹ All but four are in the present exhibition. Eighteen of the prints listed in his Philadelphia inventory are also shown.

² Washington had one in his study.

³ This is a redraft of his first list headed "Size within the Impression."

eighty-four picturesque engravings of English country houses and their landscaping. Almost all of Washington's prints of landscapes were of a very high order, being, as a rule, after great pictures. The original of his *Forest* by Gainsborough hangs in the National Gallery, London, and that of *The Young Herdsman* by Cuyt in our Altman Collection. His beautiful *Village* after *Hobema* is one of James Mason's finest engravings.

Washington also had many prints of American subjects, most of which had personal associations for him, being either portraits of men he knew well or engravings by or after the works of his friends Peale, Trumbull, and Savage.

It may have been his desire to impress upon his visitors his own realization of the horrors of war and his warning against entangling alliances that prompted him to hang in his elaborate "New Room" two engravings after Joseph Wright's *The Dead Soldier*, which portrays the sad scene of a young officer dead at the feet of his beautiful young wife, weeping with their infant in her arms.

Washington's Philadelphia inventory notes the purchase of a series of seven good-sized fox-hunting prints published by J. Boydell & Company in 1770 after paintings by John Wootton, the delightful chronicler of eighteenth-century English sporting life. The series has an intensely human interest, for it allows us to visualize Washington in his favorite sport of fox hunting, accompanied by a friend or a single attendant, as he rode to the hounds over the wilds of his Virginia estate in a costume such as he ordered from London: "a Riding Frock of a handsome Drab colour'd Cloth with plain dble Gilt Buttons, a Riding Waistcoat of Superfine Scarlet Cloth, and gold Lace with Buttons like those of the coat, a gentlemen's Hunt'g cap, Covered with black Velvet, to fit a pretty large head, cushioned round or stuff'd (*sic*) to make it sit easy thereon, A Silk Band, and handsome Silv'r Buckle to it, 1 pr Dble Campaign Boots, 1 pr of Silver Spurs of the new'r Fash'n, 1 best whale hunting Whip, pretty stout and strong,

cap'd with Silver, and my name, and the y'r engrav'd thereon, 1 large loud Hunting Horn, lap'd and secur'd (*sic*) in the strongest manner."⁴

Large mezzotints of whaling scenes after Robert Dodd, dramatic renderings of storms at sea after H. Koppel, Benjamin West's representations of scenes from the lives of early English kings, including an interesting nude, and five enormous engravings of *The Victories of Alexander the Great* show the wide variety in Washington's choice of subjects for his collection.

Twenty-one large landscapes dominate the exhibition. The allegorical print *Composition* is one of a series of four by Bartolozzi after Angelica Kauffmann's "Ceiling in the second room of the Royal Academy"—*Design, Invention, Composition, and Colouring*, all of which Washington purchased in Philadelphia along with *Britannia Directing Painting, Sculpture, and Architecture*. These are further evidence of his interest in the fine arts.

The exhibition illustrates fairly well the taste in prints in England and America in the second half of the eighteenth century, a time when the enthusiasm for print collecting resulted in the development of a large school of able engravers in England, some twenty-four of whom are here represented. Many of these men were well paid. Woollett received in all between £6,000 and £7,000 for engraving Benjamin West's *Death of General Wolfe*, the most widely circulated print of the eighteenth century, as it memorialized the joy of the Anglo-Saxon world over the downfall of France in America. Copley paid Bartolozzi £2,000 for engraving his *Death of the Earl of Chatham*. This school of engravers by translating into a medium within the reach of all many of the great canvases hanging in the royal palaces and seats of the nobility of England stimulated the appreciation of the fine arts in this country which, as wealth accumulated, furnished a real patronage to our own painters of the early nineteenth century.

R. T. H. HALSEY.

⁴ Ordered between 1759 and 1773.

CHANGES IN THE RESTORATIONS OF THE LANSDOWNE AMAZON

In the late eighteenth century, when the statue now popularly known as the Lansdowne Amazon was found in Italy, fragmentary statues were unacceptable; and so the missing portions, which included both legs from below the knees, parts of both arms, and the end of the nose, were restored in marble—at random, so to speak, according to the custom of the time. These restorations were retained for the hundred and fifty years during which the statue formed part of the Lansdowne Collection, though in the meantime valuable new evidence regarding the correct forms of some of the missing portions had come to light. After the statue had become the property of this Museum in 1932,¹ there seemed to be no valid reason why we should keep the old, haphazard restorations when it was possible to approximate more closely the original composition. We have accordingly made a number of substitutions, additions, and subtractions, and the statue now has the appearance shown on page 67.

The evidence on which these changes are based is supplied chiefly by two other Roman statues—in Copenhagen² and Berlin³—which reproduce the same Greek original as our Amazon and which happily have retained some of the portions missing in our figure. Since all three statues are faithful copies produced by the mechanical process of pointing, it was possible to import plaster casts of these portions and exactly fit them to our statue.⁴ Accordingly, for the rather long eighteenth-century nose we have been able to substitute a plaster cast of the one belonging to the Copenhagen statue, which by good fortune was preserved entire. From the same source we were able to obtain

plaster casts of the feet,⁵ while the Berlin statue supplied casts of the lower legs. In addition we have reshaped the plinth to make it tally in direction with the supporting pillar (of which the upper portion is ancient), since the two surely were in alignment.

For the restoration of the missing fingers of the right hand valuable new evidence was obtained by an examination of the top of the head of our statue, which for the first time in more than a century could be seen in a good light. On it there is an unworked area—evidently originally hidden by the hand—the extent of which indicates that the index finger was held less high than in the eighteenth-century restoration. In other words, the hand apparently followed closely the contour of the head, and this is the position in which it appears also in the relief of an Amazon of this type found at Ephesos.⁶ Besides the unworked area on top of our head there are two small supports for the third and fourth fingers and a larger support about three inches long for the thumb.⁷ The function of these supports was evidently slightly to lift the hand from the head so as to make the fingers visible from below. On this evidence we have changed the strongly curving and widely separated fingers of the eighteenth-century restorer and substituted a simpler scheme.⁸

⁵ It should be remembered that the feet of the Copenhagen statue have been broken and a few missing pieces added in plaster.

⁶ Now in Vienna; cf. Noack, *Jahrbuch des deutschen archäologischen Instituts*, vol. XXX (1915), pp. 132 ff., pl. 6.

⁷ I am much indebted to F. Poulsen, R. Zahn, C. Blümel, F. J. Forsdyke, and A. Rivier, who kindly examined for me the heads of statues of this type in Copenhagen, Berlin, the British Museum, and the Vatican. The tops of the heads in London and Berlin (Blümel, *op. cit.*, K 177) proved to have been reworked in modern times, that of the Berlin statue (Blümel, *op. cit.*, K 176) was obscured by modern cement, the Chiaramonti one badly preserved. In the Braccio Nuovo and Copenhagen heads there are thumb rests and unworked surfaces apparently similar to those in our statue, and in the Copenhagen head there are traces of a support for one of the fingers. The fact that in none of these heads is any part of the right hand preserved makes a calculation as to the original position of the fingers difficult.

⁸ In the eighteenth-century restoration the

¹ Cf. BULLETIN, vol. XXVIII (1933), pp. 1 ff.

² Poulsen, *Einzelaufnahmen antiker Skulpturen* (1932), nos. 3795–3800.

³ Blümel, *Staatliche Museen, Römische Kopien griechischer Skulpturen*, K 176.

⁴ For the casts I am indebted to Dr. R. Zahn and Dr. F. Poulsen, the directors of the Berlin and Copenhagen Museums. The reconstruction was carried out in this Museum by L. Schlesinger and A. Smith.

In addition to the supports mentioned there is on the back of our head, about seven eighths of an inch lower than the thumb rest, a roundish protuberance about three fourths of an inch in diameter, projecting slightly backward. It clearly did not act as a support of a finger, for it is lower than the

part on the Ephesos relief. In our statue the eighteenth-century sculptor had restored it holding a scroll—a rather inappropriate attribute for an Amazon. In the Berlin statue it was restored as hanging down listlessly over the pillar; and that this was the correct motive is shown by the Ephesos relief, where



THE LANSDOWNE AMAZON AS NOW RESTORED

hand and there is no trace of a corresponding member on any of the other copies. It is therefore evidently a puntello used by the Roman copyist in pointing the statue, intended to be removed later but left by mistake.

There remains for discussion the left hand, which is unfortunately missing in all the full-size copies and is preserved only in

supports joined the tips of the third and fourth fingers; in our new reconstruction they touch these fingers a little higher up. The index and second fingers were presumably joined to the third finger and so needed no support.

the upper part of the hand remains. We therefore at first added a cast of the Berlin version to our statue.⁹ But as the tapering and variously curving fingers in this restoration introduced an inharmoniously modern touch in an otherwise ancient composition, we have now again removed the hand; and since we have not yet succeeded in producing a satisfactory substitute which in any way approximates fifth-century modeling, we have had to omit for the present this important feature in the composition. All we have done is to supply an uneven frac-

⁹ Cf. BULLETIN, vol. XXVIII (1933), pp. 3, 5.

ture in plaster for the unsightly clean-cut stump on which the marble restoration had been fitted.

With these changes accomplished we can now enjoy the Lansdowne Amazon as re-

producing one of the most famous statues of antiquity at least as closely as our present knowledge allows.

GISELA M. A. RICHTER.

NOTES

GIFTS OF MONEY. During the past month the Museum has received gifts of money from Mrs. Robert W. de Forest and Miss Miles Carpenter.

MEMBERSHIP. At a meeting of the Board of Trustees held on Monday, February 18, 1935, the following persons, having qualified, were elected **SUSTAINING MEMBERS**: Miss Blanche Hirsch, Mrs. Wortham James. **ANNUAL MEMBERS** were elected to the number of eleven.

THE REPORT OF THE TRUSTEES FOR THE YEAR 1934. The Sixty-fifth Annual Report of the Trustees, having been presented to the Corporation at the Annual Meeting on January 21, 1935, is ready to be distributed. Members will receive it as usual; it will be mailed to others upon application to the Secretary of the Museum.

INDEX TO THE 1934 BULLETIN. The classified index to Volume XXIX of the *BULLETIN* will be issued soon. Copies will be sent to members of the Corporation, to libraries and museums on the *BULLETIN* mailing list, and, upon request, to subscribers to the *BULLETIN* and to other Members of the Museum.

CHANGES IN THE SELECTED MASTERPIECES OF PRINTS. On March 16 the illustrated books in the exhibition of Selected Masterpieces in Gallery K 41 will be replaced by a group of ornament books and prints of various periods selected from the collection in the Museum's Print Room. These range in subject matter from architecture, interior decoration, and gardens to such frivolous minor arts as jewelry and hairdressing.

MISS FARREN BY LAWRENCE. The portrait of Miss Farren by Sir Thomas Lawrence, shown at the Museum in 1914 in the loan exhibition of the J. Pierpont Morgan Collection, is again on view in our galleries. The picture, recently sold by Mr. Morgan, is anonymously lent to the Museum by its present owner. It was hung in the gallery of English paintings, C 24, on March 6, to remain for a short period. The portrait is admittedly one of Lawrence's most brilliant works and one which brought to him, while still a young man, the reputation of being among the greatest of English portrait painters.

SUSAN B. ANTHONY COMMEMORATION. The one hundred and fifteenth anniversary of the birth of Susan B. Anthony was celebrated on February 15 in the Museum by members of the National Woman's Party. Following addresses, a wreath was placed upon the bust of Miss Anthony in Gallery D 9 in commemoration of her work in the struggle for woman's rights. Tea was served after the exercises.

VISIT OF THE SOCIETY OF WOMAN GEOGRAPHERS. Fifty members of The Society of Woman Geographers met in the Museum on Thursday, February 21. Following an illustrated talk on Nō robes by Pauline Simmons, the group visited the Exhibition of Japanese Costume and afterward were the guests of the Museum at tea.

PUBLICATION NOTES. *Paintings from the Tomb of Rekh-mi-Rē' at Thebes,*¹ the latest

¹ *Paintings from the Tomb of Rekh-mi-Rē' at Thebes*, by Norman de Garis Davies, with plates in color from copies by Nina de Garis Davies and Charles K. Wilkinson. New York, 1935. Folio. ix [i] pp., 26 pl. Bound in boards and paper.

volume of the Museum's Egyptian Expedition Publications, contains as its principal feature twenty color plates giving details of scenes from one of the finest of the decorated tombs of the Egyptian New Kingdom. The owner was the chief minister of Egypt from about 1470 to 1445 B. C., a time when the country was nearing the apex of its power and material prosperity. In the elaboration and interest of its scenes the tomb surpasses most of those of its period. The paintings reproduced show the bringing of gifts to the vizier by men of the land of Punt, by Mediterranean islanders, by Nubians, and by Syrians, the gifts including metalwork, foodstuffs, weapons, and wild and domestic animals; they also show the gifts brought to the treasury of the god Amūn, the making and laying of bricks, the bringing of articles for personal use to the tomb, the making of offerings for the welfare in the afterlife of Rekh-mi-Rē and his wife and mother, and the towing of a boat bearing Rekh-mi-Rē's statue on a lake in his garden. The color plates are accompanied by six key plates in line which show the plan of the two decorated cham-

bers of the tomb and representations of the complete scenes from which the details in color are taken. The Prefatory Note by Norman de Garis Davies deals with the subjects of the picture in a general way and with the purpose of Egyptian tomb decoration. Accompanying each plate is a detailed description by the author.

Historical Arms and Armor,² the fifth of the Museum's picture books, approaches its subject from a point of view different from that of any of the earlier books in the series. Of the twenty pieces of arms and armor—harnesses, helmets, shields, and weapons—here illustrated in collotype, every one has in addition to the artistic appeal of superb design and workmanship the glamour of historic association. The famous men and events recalled by this assemblage are commented on by Stephen V. Grancsay in the Introduction.

² *Historical Arms and Armor: Twenty Plates*. New York, 1935. Octavo. 4 pp., 20 pl. Bound in paper. Price 25 cents. Earlier titles in this series are *The American High Chest*, *Italian Renaissance Sculpture*, *The American Wing*, and *The Acanthus Motive in Decoration*. Others in preparation.

LIST OF ACCESSIONS AND LOANS BY DEPARTMENTS

JANUARY 2 TO FEBRUARY 2, 1935

NEAR EASTERN

Antiquities, Parthian, *Purchases* (7).

MEDIAEVAL

Architectural Sculpture and Stonework, *Purchases* (269).

RENAISSANCE AND MODERN

Ceramics, English, *Loan of Anonymous Lender* (9).

Metalwork, French, *Purchase* (1).

Sculpture, American, *Purchases* (2).

Textiles, English, French, Italian, *Gifts of Louis*

J. Boury (1), *H. A. Elsberg* (5); *Purchases* (11).

Woodwork and Furniture, French, *Gift of Louis*

J. Boury (1).

AMERICAN WING

Ceramics, Chinese (Lowestoft), *Gift of Mrs. Edward S. Harkness* (5).

Woodwork and Furniture, *Gift of Mr. and Mrs. Andrew Varick Stout* (1); *Loan of Mrs. J. Amory Haskell* (1).

PAINTINGS

Drawings, American, *Purchase* (1).

Paintings, Italian, *Bequest of Ludwig Vogelstein* (1).

Miniatures and Manuscripts, American, *Gift of Mrs. Bernice P. A. Fernow* (1).

PRINTS

Gifts of Anonymous Donor (1), *Miss S. Margery Fry in accordance with the wishes of her brother, the late Roger E. Fry* (1), *Lathrop Harper* (1), *S. P. Jones* (1), *Harry Shaw Newman* (10).

THE LIBRARY

Books, *Gifts of Waldemar Deonna* (1), *Mrs. Henry Ware Eliot* (1), *Dr. Rudolf Keibel* (1), *The Macmillan Company* (1), *Yale University Press* (1), *Yamanaka & Company* (1).

Photographs, *Gift of Museo nazionale, Naples* (12).

Lending Material, *Gift of J. B. Neumann* (29).

MUSEUM EVENTS

MARCH 18 TO APRIL 14, 1935

FOR MEMBERS

MARCH				
18	Gothic Enamels and Metalwork.	Miss Freeman	Galleries	2 p.m.
22	Symbolism in Japanese Robes.	Miss Duncan	Galleries	11 a.m.
23	Story Hour (Younger Children).	Mary Gould Davis	Classroom B	10:15 a.m.
25	Gothic Ivories: Religious and Romantic.	Miss Freeman	Galleries	2 p.m.
29	Figure Subjects in Japanese Prints.	Miss Duncan	Classroom A	11 a.m.
30	Story Hour (Younger Children).	Eleanor W. Foster	Classroom B	10:15 a.m.
APRIL				
1	Design in Dress.	Miss Cornell	Classroom K	11 a.m.
	Design in Painting.	Miss Cornell	Classroom K	3 p.m.
5	Religious Tapestries of the Gothic Period.	Miss Freeman	Galleries	11 a.m.
8	Color Schemes for Dress: Suggestions from Ceramics.	Miss Cornell	Classroom K	11 a.m.
	Influence of Architecture on Furniture.	Mrs. Thompson	Classroom K	3 p.m.
12	Secular Tapestries of the Gothic Period.	Miss Freeman	Galleries	11 a.m.

FOR THE PUBLIC

MARCH				
19	The Mediaeval Collection.	Mr. Harris	Galleries	11 a.m.
	Motion Pictures (Yale Film)		Lecture Hall	2:30 p.m.
	Red-figured Greek Vases.	Miss Miller	Galleries	4 p.m.
	Radio Talk.	Mr. Elliott	WNYC	5:30 p.m.
20	The Mediaeval Castle and Its Furnishings.	Miss Freeman	Galleries	11 a.m.
	European Decorative Arts.	Mr. Webber	Galleries	2 p.m.
21	The Collection of Paintings.	Miss Abbot	Galleries	11 a.m.
	Art of the Netherlands: XVII Century Prints.	Mrs. Fansler	Galleries	2 p.m.
	Motion Pictures (Museum Films)		Lecture Hall	2:30 p.m.
23	Radio Talk.	Mr. Elliott	WOR	12:30 p.m.
	Story Hour.	Mary Gould Davis	Lecture Hall	1:45 p.m.
	XVII Century Italian Painting.	Mrs. Fansler	Galleries	2 p.m.
	Tapestries and the Mediaeval Church.	Miss Freeman	Galleries	2 p.m.
	French Portraits: a Study in Psychology.	Aline Carod-Delvaile	Lecture Hall	4 p.m.
	Symphony Concert.	David Mannes, Conductor	Entrance Hall	8 p.m.
24	Story Hour.	Mary Gould Davis	Lecture Hall	1:45 p.m.
	XVII Century Italian Painting.	Mrs. Fansler	Galleries	2 p.m.
	Color in Modern Decoration (Gillender Lecture).	Eleanor LeMaire	Classroom K	3 p.m.
	Portraits of Don Quixote.	Houston Peterson	Lecture Hall	4 p.m.
26	The Oriental Collection: Far East.	Miss Duncan	Galleries	11 a.m.
	Etruscan Art.	Mrs. Fansler	Galleries	4 p.m.
27	The Knight and His Armor.	Miss Freeman	Galleries	11 a.m.
	Special Exhibition of Japanese Costume.	Miss Miller	Galleries	2 p.m.
28	The Egyptian Collection.	Miss Freeman	Galleries	11 a.m.
	The Little Dutch Masters.	Mrs. Fansler	Galleries	2 p.m.
	Motion Pictures (Museum Films)		Lecture Hall	2:30 p.m.
	Radio Talk.	Mr. Elliott	WEAF	4 p.m.
30	Radio Talk.	Mr. Elliott	WOR	12:30 p.m.
	Story Hour.	Eleanor W. Foster	Lecture Hall	1:45 p.m.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MARCH

30	Rembrandt. Mrs. Fansler	Galleries	2 p.m.
	Chinese Bronzes. Miss Duncan	Galleries	2 p.m.
	American Art Seen from Europe. Hans Tietze	Lecture Hall	4 p.m.
31	Story Hour. Eleanor W. Foster	Lecture Hall	1:45 p.m.
	Rembrandt. Mrs. Fansler	Galleries	2 p.m.
	Peter Paul Rubens. Miss Abbot	Lecture Hall	4 p.m.

APRIL

2	The Classical Collection. Mr. Shaw	Galleries	11 a.m.
	Elements of Design. Miss Cornell	Classroom K	11 a.m.
	Motion Pictures (Museum Films)	Lecture Hall	3 p.m.
	The IV Century in Greece. Mrs. Fansler	Galleries	4 p.m.
	Elements of Color. Miss Cornell	Classroom K	4 p.m.
	Radio Talk. Mr. Elliott	WNYC	5:30 p.m.
3	Special Exhibition of Japanese Costume. Miss Duncan	Galleries	11 a.m.
	The Mediaeval Collection. Miss Freeman	Galleries	2 p.m.
4	European Decorative Arts. Mr. Webber	Galleries	11 a.m.
	Provincial American Art. Miss Bradish	Galleries	2 p.m.
	Motion Pictures (Museum Films)	Lecture Hall	3 p.m.
6	Radio Talk. Mr. Elliott	WOR	12:30 p.m.
	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall	1:45 p.m.
	Special Exhibition of Japanese Costume. Miss Duncan	Galleries	2 p.m.
	XVIII Century French Decorative Arts. Mr. Webber	Galleries	2 p.m.
7	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall	1:45 p.m.
	XVIII Century French Decorative Arts. Mr. Webber	Galleries	2 p.m.
	Coordination of Color and Design. Miss Cornell	Classroom K	3 p.m.
9	The Collection of Paintings. Miss Abbot	Galleries	11 a.m.
	Line and Form. Miss Cornell	Classroom K	11 a.m.
	The Hellenistic World. Mrs. Fansler	Galleries	4 p.m.
	Color Relations. Miss Cornell	Classroom K	4 p.m.
10	Design in Oriental Textiles. Miss Bradish	Classroom K	11 a.m.
	Special Exhibition of Japanese Costume. Miss Duncan	Galleries	2 p.m.
11	The American Wing. Mr. Webber	Galleries	11 a.m.
	Early American Portraits. Mrs. Fansler	Galleries	2 p.m.
	Motion Pictures (Museum and Yale Films)	Lecture Hall	3 p.m.
	Coordination of Design and Color. Miss Cornell	Classroom K	4 p.m.
13	Radio Talk. Mr. Elliott	WOR	12:30 p.m.
	Story Hour. Mary Gould Davis	Lecture Hall	1:45 p.m.
	Pedimental Sculpture, Ancient and Modern. Mr. Shaw	Galleries	2 p.m.
	XVIII Century English Decorative Arts. Mr. Webber	Galleries	2 p.m.
	Pennsylvania German Pottery (For the Deaf and Deafened). Jane B. Walker	Classroom B	3 p.m.
14	Story Hour. Mary Gould Davis	Lecture Hall	1:45 p.m.
	XVIII Century English Decorative Arts. Mr. Webber	Galleries	2 p.m.
	Form in Furniture (Gillender Lecture). Francis H. Lenygon	Classroom K	3 p.m.

EXHIBITIONS

Bryson Burroughs Memorial Exhibition	Galleries K 37-40	Beginning March 26
Japanese Costume: Nô Robes and Buddhist Vestments	Gallery D 6	Through April 14
Prints That Washington Lived With at Mount Vernon	Alexandria Assembly Room (M 16)	Through April 14
Egyptian Acquisitions, 1933-1934	Third Egyptian Room	Continued

NEIGHBORHOOD CIRCULATING EXHIBITIONS

China and Japan: an Exhibition of Far Eastern Art	Hunter College, Bedford Park Boulevard and Navy Avenue, the Bronx	Through April 21
Arms and Armor, Textiles, and Costume Dolls, 1492-1776: an Exhibition of European Art	De Witt Clinton High School, Moshulu Parkway and Sedgwick Avenue, the Bronx	Through April 21
Ancient Egypt: Its Life and Art	Staten Island Institute of Arts and Sciences, Stuyvesant Place, St. George, S. I.	Through May 5

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING. The Cloisters. 608 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 100th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

OFFICERS AND TRUSTEES

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THE STAFF

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Assistant Director	WILLIAM M. IVINS, JR.
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Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
Classical Art, Curator	GISELA M. A. RICHTER
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Associate Curators	C. LOUISE AVERY
Assistant Curator in Charge of Textile Study Room	JOHN G. PHILLIPS, JR.
American Wing, Curator	FRANCES LITTLE
Paintings, Acting Curator	JOSEPH DOWNS
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MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	10 a.m. to 6 p.m.
Saturdays	1 p.m. to 6 p.m.
Sundays	10 a.m. to 5 p.m.
Other days	10 a.m. to 6 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 5 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	Closed.
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed.

LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7690; The Cloisters branch of the Museum, Washington Heights 7-2735.